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ABSTRACT

Research has examined how gender stereotypes and sexism in picture books affect the development of gender identity in young children, how children's books in the last decade have portrayed gender, and how researchers evaluate picture books for misrepresentations of gender. A review of the research indicated that gender development is a critical part of the earliest and most important learning experiences of a young child. Picture books provide role models for children in defining standards for feminine and masculine behavior; gender stereotypes and sexism limit children's potential growth and development; non-sexist books can produce positive changes in self-concept, attitudes, and behavior; and picture books in the last decade have shown some improvement in reducing stereotypes, but subtle stereotypes still exist. Recommendations include: teachers, parents, and care-givers need to be critical in evaluating books they plan to share with young children; teachers and parents need to become familiar with criteria for evaluating books; teachers need to be critical in selecting multicultural literature; more minorities, particularly authors of Mexican American and African American ethnicity, need to write fiction for young children that authenticate their heritage; universities need to train teachers to be aware of the use of male-dominated language and the positive benefits of using non-sexist books and classroom materials; and research on books published should continue. (Contains 21 references, appendixes contain a checklist for sexism in children's literature, and two tables and two figures of data. (RS)

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Gender Stereotypes in Children's Picture Books

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Young children are bombarded daily with language and images that influence their formation of gender roles. In a matter of minutes television delivers a message—a fast, action packed "boy" commercial or a slow, quieter "girl" commercial complete with a stereotype. Calvert and Husto, (1987 as cited in Bedore, 1992) found that children can young as six can identify male or female commercials.

"Gender development is a critical part of the earliest and most important learning experiences of the young child" (Peterson & Lach, 1990, p. 188). Hartley (cited in Peterson & Lach) found that by the age of four, girls realized that their primary role is "housekeeping" and the boy's role is "wage-earning." According to Schlossberg and Goodman (as cited in Turner-Bowker, 1996) children by the age of five have already formed rigid stereotypes.

With entrance to school, books begin to play a bigger influence on children. They are frequently the "text" that is used for the preschool and kindergarten curriculum. Books are the medium used to teach the social studies framework providing children access to learning cultural, geographical, ethical, historical, and cultural literacy. In engaging children in shared reading, social participation, critical thinking, and civic values can be taught. Through illustrations and use of language, books also define standards for masculine and feminine behavior. Books provide role models for children (Turner-Bowker, 1996).

Statement of problem

Books play an ever-increasing influence on gender development because of more young children enrolling in preschool settings. The trend of more working mothers accounts for this increase. Based on 1990 data the Census Bureau reported that 59.2% of all young children are enrolled in nursery schools (Robinson & Lyon, 1994). Gender stereotypes and sexism act as limits to children's potential growth and development (Creany, 1995). Their presence in children's literature is a cause for concern. The review of literature will look at some of the research that addresses the following questions:

1. How can gender stereotypes and sexism in picture books affect the development of gender identity in young children?

2. How have books in the last decade portrayed gender? How do researchers evaluate picture books for misrepresentation of gender?

Definitions

Stereotype is defined as "a generalization about people, places or events that is held by many members of society" according to Gamble and Gamble (p. 67, as cited in Bedore, 1992). McLulan (as cited in Bedore) sees it as the foundation of any advertisement. Turner-Bowker (1996) states that stereotypes " are learned, widely shared, socially validated general beliefs about categories of individuals. While usually inaccurate, they are widely shared as truth and very powerful"(p.461).

Gender is defined through stereotypes by expected behavior, attributes, and values according to Lott and Maluso (as cited in Turner-Bowker, 1996). Children learn that certain behaviors and activities are associated with gender. Gender categorizing is based on males who wield the most power. Women generally have lower status.

Gender or sex stereotype is acquired through a continuing process that gradually increases and becomes more complex as a child grows older according to Deaux and Kite, 1993 (as cited in Turner-Bowker). It is also defined as conforming to a set image.

Gender identity involves a process in which a child determines whether he is either male or female. Weis, 1990 (as cited in Purcell-Gates, 1993) states that gender identity is "nested within class and race realities, and identity elaboration is rooted in these realities" (p. 55).

Gender role identity is shaped by shared beliefs of society which are essentially oversimplified stereotypes that affect a child's concept and interaction with his peers and adults as defined by Kortenhaus and Demarest, 1993 (as cited in Turner-Bowker). It is also a set of expected appropriate behavior of one sex. It includes activity choices, interests, skills, dress, etc. There are many more gender roles than gender identities (Cahill, 1997).

Sexism as defined by Rowntree (1981) is treating one sex (usually female) as if its members were inferior to one's own. It is a process where girls and women are ignored or involved in passive activities.

Picture book is defined as "a seamless whole conveying meaning in both art and text" Huck, (1993 as cited in Creany, 1993, p. 24). Schwarcz, (1990 as cited in Creany) suggests the serial nature of the art and word parallels that of television and film.

History

Gender stereotypes and sexism have not always been an issue in literature for children. Literature in the nineteenth century focused on childhood, the family, and country. Books reflected the traditional values of the time and served as socializing tools

to transmit these values to the next generation (Peterson & Lach, 1990). Conduct expected of boys and girls was the same, therefore, the messages in the stories tended to be similar for both sexes according to Segel, (1986 as cited in Peterson & Lach, 1990).

About this time biographies were written to appeal specifically to older boys or girls who lived in single gender boarding schools. The assumption was that boys would read about famous men, and women would read about famous women. However, it was not considered a problem that there were few famous women, except for those who attained status through their noted spouses. Books written specifically for boys or girls began to increase during the last quarter of the nineteenth century to provide literature that addressed gender appropriate behaviors. Books for boys emphasized leadership and action while books for girls extolled the virtues of obedience and humility (Peterson & Lach, 1990).

In the 1960s and the 1970s, researchers began to take notice of the prevalence of gender stereotypes in children's books. The emergence of the women's movement served as an impetus to study this trend (Turner-Bowker, 1996). The resulting research revealed a disturbing pattern.

Feminists on Children's Literature in 1971(as cited in Creany, 1995) examined 49 Newberry award-winning books and found books with a ratio of three male characters for every female. Nilson, (1971 as cited in Creany) also documented the disparity in representations of males and females. In examining illustrations of women in 25 books, she noticed that 21 books showed women wearing aprons. She called this the "cult of the apron." She noted that women were also frequently illustrated as observers standing in the doorways or looking out windows. Key, (1971 as cited in Turner-Bowker, 1996) found males more involved in active roles while females appeared to be passive and victimized. He summarized their roles their roles as "boys do: girls are."

One of the most prominent studies during this time was conducted by Weitzman, Eifler, Hokada, and Ross, (1972 as cited in Turner-Bowker, 1996). They conducted an extensive study of Caldecott Medal books, honors picture books, Newberry Award winners, Little Golden Books, and others described as etiquette books written in the 1940s, 1950s, and 1960s, to determine if gender distinctions existed in characters and representations of character roles. Reflecting the trend observed by previous researchers,

they found the following: an under representation of females in the titles, central roles, and main characters at a ratio of 1:11, occupation roles of males had higher status than women, and character differences described women as passive and immobile versus males as leaders, independent, and active.

In the 1970s, faced with research that overwhelmingly concluded that gender stereotyping was prevalent in books, educators invoked the help of publishers to make changes that would ensure more equity between female and male representations. Some publishers (e.g. McGraw-Hill) developed guidelines to eliminate gender bias in children's books. Research decreased by the end of the 1970s, with most of the research limited to older children's books. Little research examined gender stereotyping in picture books for younger children (Peterson & Lach, 1990).

However, in the 1980s there was a revival of interest by researchers. Creany (1995) citing research conducted by Engel, 1981, Collins, 1984, and Williams et. al, 1987, found a positive trend occurring. More females appeared in titles, illustrations, and in central roles in children's picture books. Both females and males possessed non-traditional characteristics and played non-traditional roles. However, a higher percentage of male images were noted, but they observed slightly less male dominance than in the 1970s.

Major Issues, Controversies, and Contributors

Gender role stereotypes affect how children perceive themselves. Negative portrayals of their gender may affect their identity and self-esteem. Young children who have not yet developed a strong identity are especially vulnerable according to Alsaker and Olweus (1991 as cited in Ochman, 1996).

Perterson and Lach (1990) cited several studies that found that an awareness of stereotypes resulted in changes in attitudes. Barclay (1974) found children who were read non-sexist stories over a sustained period of time reduced sex-role stereotyping. Frost, (1979 as cited in Campbell & Wirtenberg, 1980) found that children developed less stereotyped attitudes about jobs after being read stories about people who fought sex discrimination. McArthur & Eisen (1976) measured children's task persistence after hearing achievement-related stories. Both boys and girls showed longer persistence after hearing the story about a same-sex character rather than an opposite-sex character.

Jennings (1975) found that children preferred stories that had characters who conformed to gender stereotyped roles. However, both girls and boys recalled more of the details of the same-sex non-traditional story and for a longer period of time than the same-sex stereotyped story.

The role of picture books on the gender development and socialization of a young child is significant according to Arbuthnot (1954 as cited in Peterson & Lach, 1990). Books not only entertain, but they articulate the cultural and social norms to a young child. In a picture book, illustrations have an equal responsibility for telling the story. Pictures of characters in a story enable children to establish feelings, emotions, and reactions by observing the facial expressions, bodily stances, etc. When text is too complex for a young reader to comprehend, pictures serve the purpose in conveying the story. The dependency on imagery carries with it the responsibility to portray gender roles accurately.

Like picture books, cartoons provide imagery to convey a story. Thompson and Zerbinos (1997) conducted an experiment involving 89 children (ages 4-9) to determine how they perceived cartoon characters and the relationship between their perceptions and future job choices. Their responses revealed that 78% of the children were aware of more male characters, 68% of the children thought boys talked more while 15% selected girls. Children who were aware of the gender differences tended to choose more stereotypical jobs, especially the boys. Conversely, children who noticed non-stereotypical behaviors in female characters tended to be related to non-traditional female job expectations. Thus, stereotypical or non-stereotypical images may play an influence on how children perceive occupations.

Ochman (1996) studied the effects of non-stereotyped same-sex role models on the self-esteem of 345 third grade children in Australia. They were read 12 stories that depicted many non-gender stereotyped traits, behaviors, and activities. The findings concluded that the girls who were exposed to a strong female story character increased their scores on a self-concept measure significantly. The same results were found when boys were exposed to a male character. Although Ochman acknowledged that other studies have found that females prefer male role models. She suggested that by exposing

girls to more strong female characters, other researchers may be able to replicate the results of her study.

Research studies continue to analyze award-winning books to determine how authors present gender in their stories. They have focused in several areas: number count of males and females, representation of character, frequency of males and females in central roles, male and female descriptors, and occupational gender roles.

The study by Turner-Bowker (1996) examined 30 Caldecott Medal and "honors" books for the period 1984-1994 focused on *text*, in particular, the actual adjectives used to describe characters. The research found that the most commonly used female descriptors were beautiful, frightened, and worth. In contrast, the most commonly used male descriptors were big, horrible, and fierce. (Refer to Appendix A) Males were described as more active and potent. Females were described with positive descriptors which is inconsistent with earlier findings that found devalued descriptions. However, Turner-Bowker suggested that this may be due to females fulfilling their stereotypical roles. Female characters were found significantly less in pictures and titles but their representation in central roles has increased in proportion to male characters. Turner-Bowker noted the improvements since the Weitzman et al. (1972) study, but she said authors need to address the more subtle "discrimination" of females.

The research by Creany (1995) also examined Caldecott award-winning books between 1980-1995. Like Turner-Bowker (1996), she found nearly equal numbers of males and females in central roles. There were 20 males versus 17 females. The collection of books included a large number of folktales, one third of the total 57 books. Although folktales typically have a traditional portrayal of females and males, these books did not adhere to the typical folklore pattern.

Peggy Albers (1996) focused her study on 12 Caldecott winners between 1984-1995 by examining character, image counts and character roles. Rather than basing her evaluation solely on the number of images or characters, she examined the *representations* of characters, noting their positions and the relationships to each other. She challenged what may appear to be normal and natural identities. (Refer to Appendix B) Albers referred to Taxel (1995) who called these interpretations "forced" in order to

become more conscious of the "subtle stereotypes." Albers used the *character count* guidelines used by Engel (1981) in her research. They included the following:

1) Each different character in text or illustration was categorized as male, female or "neuter."
2) Gender was based on name, physical characteristics, attire, or personal pronoun references.
3) Anthropomorphized animals and objects were counted.
4) Groups of seven or more were counted as one according to which sex dominated the group.
5) If there were equal numbers or if sex differences were not visible in a group, they were labeled "neuter."

Her findings revealed that the Caldecott selection committee continues to choose stories about males, and in particular white males. Only 4 books had females in central roles, and they were traditional roles depicted as selfless, happy, caring, nurturing, and helpless. In contrast, males are protagonists in 7 of the books and their lives are filled with adventure. Albers concluded that the stereotypical representations of gender in Caldecott books may suggest an endorsement to readers that these roles are normal. (Refer to Appendix C)

Another earlier study on Caldecott books between 1971-1984 was done by Heintz (1987) to determine if the number and images of female character had changed since the studies by Weitzman et al. It also examined the activities and occupations of male and females. Activities were categorized as "active/mobile" (leadership, athletic, aggressive, social and professional actions) or "passive/immobile" (service actions, relaxation, spectator, amorous, and primping/posing). Males were found to outnumber female characters in every activity category. In the sample, 139 males and 44 females were pictured with occupations, a ratio of 3:1. Males were shown in 29 different occupations, and females in only 10. Almost half of the females were portrayed as homemakers, who tend to babies, cook meals, and clean the house. Males were portrayed as farmers, tribal dancers, athletes, soldiers, merchants, hunters, guards, artisans, priests, kings, fishermen, and police officers. While the findings revealed a marked improvement over the study by Weitzman et al., children's picture books continued to portray males in greater numbers in representations, variety of activities, and occupations.

Peterson and Lach (1990) selected a random sample from the booklist in *The Horn Book* for the years 1967, 1977, and 1987. *The Horn Book* is one of the primary resources used by teachers and librarians in the U.S. for making selections for kindergarten and pre-schools. Data gathered revealed a trend. The differences in the number of males and females in central roles were nearing equality. The differences in the types of situations in which male and female characters were portrayed were diminishing. Girls were just as likely to have adventures as well as be shown doing domestic chores. These changes, however, were not *statistically* significant. This study also examined how parents selected books for their children. Peterson and Lach found that the strongest influence on book selections was based on "personal favorites" or whether the book "matched the child's interest." Although there was concern about racial stereotypes and stereotypes about disabilities, parents expressed very little concern about gender stereotypes.

While many of the studies focused on award-winning books, Patt and McBide (1993) chose to focus their research on books that teachers actually chose for their classrooms. The purpose of the study was to examine the frequency of female and male representations, with special attention to pronoun usage, and a comparison of text and teacher comments to determine whether teachers alter pronoun usage as they read aloud. The subjects were four preschool classrooms with 80 children in a university-affiliated child care facility with 11 teachers and 4 student teachers. Out of 129 books in the library corner, 70% of the books had male central role characters versus 24% female. Patt in an earlier research study in 1992 found that children used masculine pronouns significantly more than feminine or neutral pronouns to refer to animals or people when the gender is unknown. When reading aloud, teachers tended to add pronouns which were not present in the text and make them masculine. They suggested that teachers need to be conscious of trying to maintain a gender balance in books chosen for the classroom library and alter pronouns to provide for more gender balance in text.

When children cannot identify with characters in books the assumption may be that their lives are not very important (Albers, 1996). The number of children's literature that features the two largest minority groups, Mexican Americans and African Americans, is extremely limited. According to Lindgren, (1991 as cited in Ramirez & Dowd, 1997) Mexican Americans have the smallest number of children's literature among

the major minority groups. Bishop, 1990 (as cited in Cobb, 1995) reported less than two percent of books published each year feature African Americans. Cobb (1995) examined African American and Hispanic American books published by the Children's Book Council during the years 1989, 1990, and 1991 which represented only one percent of all fictional books published. African American females were more likely to be authoritative disciplinarians, the highest ranking trait. Resentment, the most frequently occurring negative attitude expressed by African American children was directed more frequently toward the mother than father. This may leave a negative impression on a child. However, more favorable attitudes were expressed, with love being the most frequently expressed. The Hispanic-American women were very under-represented with twice as many male portrayed. They were stereotypically portrayed as a dancer or as a submissive girl.

Rocha and Dowd (1993) examined 29 books from 1950s, 1960s, 1970s, and 1980s with female characters with stories set in the U.S. They found an improvement in female images since 1970. Females were more accurately portrayed. However, Rocha and Dowd suggested that females need to be depicted more often as leaders with professional positions and less often as "emotional, present-oriented, and frivolous, such as partying with music and dancing." (p.65) Replicating Rocha and Dowd's earlier study, Ramirez and Dowd (1997) examined books published between 1970 and 1990 and books published between 1990 and 1997. They documented an improvement in portraying Mexican American females. However, the emphasis of music and dancing at fiestas and celebrations and the stereotypical hairstyle and clothing of the women remained a concern. Finally, an increase in the number of Mexican-American books in the past seven years was noted as very long overdue.

Synthesis and Analysis

Research on the subject of this review of literature was adequate. Each study was unique in that it focused on different books, varied methods of evaluation, and different perspectives. The author of this review of literature will discuss some of the details and issues that will address the research design, the additions or omissions that may have altered the findings, interpretation of the research, author bias, the multicultural issues, and the common conclusions the researchers shared.

Each researcher tried to present a different or "improved" strategy to detect gender stereotypes because it became more difficult to detect the "subtle stereotypes" in new books. Authors writing today are more sensitive to issues of sexism and gender stereotyping. Authors portrayed more females in central roles. Where once there were blatant gender based inequities, the current books have more "subtle gender violations." The inclusion of folktales in some studies may have altered the findings because of the more traditional masculine gender roles associated with these types of stories (Albers, 1996). Although current studies were replicated to use methods in earlier studies, the books evaluated differed. For example, Caldecott, Newberry, or Horn books for different years were used in the studies. It would be interesting to see "parallel research studies" conducted on the *same* books but by different researchers.

All of the researchers found an increased number of females in central roles. However, there continues to be more male representation in text and in illustrations. The use of descriptors for description, activities, and occupations continue to be sexist. Turner-Bowker (1996) acknowledged the effort by authors to equalize gender representation by featuring more female characters in central roles. However, there remained a subtle form of sexism in the higher number of male characters represented in the titles and illustrations.

Much of the research on gender stereotypes and sexism in children's literature analyzed Caldecott, Newberry, or Horn award-winning books which limited the number of books used in the studies. The rationale in selecting these books for study is understandable, for the books have met the highest standards set by the publishing industry. In addition, the distinction of the award would ensure increased circulation because many parents, teachers, and librarians will purchase and select them to be read to children. However, focusing research on a smaller number of award-winning books may not be representative of the larger number of books in a classroom library or a teacher's collection of his/her favorite "read aloud" books. The study by Patt and McBride (1993) that focused their study on classroom books was a more realistic, but expensive and impractical method, to evaluate books for gender stereotypes and its effects on children.

Albers (1996) suggested that the continued trend of the dominance of male representations may be due to whom the authors are. She noted that in her study there

were more male authors and illustrators selected. She suggested that females, influenced by gender stereotypes may choose not be become authors, or may tend to write like males if they do become authors. Turner-Bowker (1996) seemed to confirm this hypothesis. She found that there was no significant difference in the way female and male authors used female adjectives or male adjectives. It may suggest that female authors have adopted the dominant male writing style in their use of common descriptors. Weitzman et al., (1972 as cited in Turner-Bowker) noticed a high percentage of female authors (41% for Caldecott and 58% for the Newberry award) and commented that their "own lives are probably unlike those they advertise." (p. 1146) The presence of a higher percentage of female authors appeared to have not influenced the results of their studies.

Peterson and Lach (1993) noted that the positive gains in their study were not statistically significant. The results may have been influenced by selecting Horn books, which were probably held to a higher standard, rather than books published during this period. The counting of gender representation in this study seemed to lack the scrutiny or method used by Albers (1996). The inclusion of folk tales, which is often based on traditional masculine characters, did not seem to influence the results. Heintz (1987) made reference to the inclusion of many old folk tales in her study which featured male characters. Were traditional folklore altered to adhere to the guidelines that required more equal representation of gender?

Turner and Bowker (1996) found that positive female adjective descriptors may be deceiving. Although females were portrayed in devalued roles and occupations, this did not necessitate the use of negative descriptors. For example, a laundress can be described as hard-working. Turner and Bowker proposed that females in their study were described more positively when they fulfilled their role.

Patt and McBride (1993) found that teachers tended to unwittingly promote gender stereotype. In reading books they tended to add male pronouns that were not present in the text. Teachers also chose gender biased books for their library and personal collections to share with young children. Creany (1993) suggested that rather than ban books with stereotypes, teachers can guide children to recognize them. He adds that this will help children develop critical thinking skills.

The number of books that reflect the ethnic and cultural diversity is extremely small in relationship to the population. According to Sims (1992) about 2% of the books published in the 1990s portrayed the African American experience. Mexican American books make up an even smaller percentage (Creany, 1993). When minority children cannot find themselves mirrored in books, it diminishes their self-esteem. Creany suggests that the majority child is also affected because he receives a distorted view of the world. Besides the scarcity of books, many of the illustrations are inaccurate and represent stereotypes. African-American and Mexican-American female characters were often victims of stereotypes.

The researchers (Peterson & Lach, Turner-Bowker, Albers, and Heintz, Patt & McBride, Cobb, Rocha & Doud, and Ramirez) generally agreed that books are reflecting a more positive trend in providing a gender balance in picture books. They disagree, however, on how extensive the improvements have been and in what particular areas. Turner (1996), Peterson and Lach (1990) and Creany (1995) found equal or near equal numbers of males and females in central roles. Albers (1996) and Heintz (1987) saw a dominance of males in central roles. Most of the researchers found that there was a larger representation of males in titles and illustrations. Males were described as more active, but Peterson and Lach and Creany saw an increase in active females. The researchers had to examine books and text more closely to find the subtle sexism. Publishers and authors seem to be developing a greater awareness of the necessity to market books that eliminate gender stereotypes and sexism. However, teachers and parents who select books for children do not reflect the same concern.

While research that examined books for gender stereotypes was accessible, it was difficult to find current research on how children are affected by the presence of or lack of gender stereotypes in picture books. The earlier research in the 1970s showed the positive effects of how non-sexist literature can change children's attitudes, work habits, and retention rather than the negative effects of gender stereotypes.

Conclusions

As a result of this review the following conclusions can be made:

- Gender development is "a critical part of the earliest and most important learning experiences of a young child." (Peterson & Lach, 1990, p. 188)

- Picture books provide role models for children in defining standards for feminine and masculine behavior.
- Gender stereotypes and sexism limit children's potential growth and development.
- Non-sexist books can produce positive changes in self-concept, attitudes, and behavior.
- Picture books in the last decade have shown some improvement in reducing stereotypes, but subtle stereotypes still exist.

Recommendations

As a result of this research, the author of this paper proposes the following recommendations:

- Teachers, parents, and care-givers need to be critical in evaluating books they plan to share with young children.
- Teachers and parents need to become familiar with criteria for evaluating books. (Refer to Appendix D)
- Teachers need to be critical in selecting multicultural literature, avoiding those that have stereotypical illustrations and text of minorities.
- When reading to young children, teachers need to be aware of words they use so they will not increase male representation.
- Libraries and teachers need to make a concerted effort to stock their shelves with books that are equally representative of both genders and represent all ethnic groups.
- More minorities, particularly authors of Mexican American and African American ethnicity, need to write fiction for young children that authenticate their heritage.
- Universities need to train teachers to be aware of the use of male-dominated language and the positive benefits of using non-sexist books and classroom materials.
- There should be continued research on the effects of gender stereotypes in books and television programs.
- There should be continuing research on books published.

Picture books offer young children a resource that expands their world, connects them to the values of society, and helps define who they are. Authors who write, publishers who publish, and teachers and parents who select all bear a responsibility in monitoring gender roles in children's literature.

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Table II. Twenty Most Commonly Used Adjectives for Female and for Male Characters

Female Adjectives	Frequency	Male Adjectives	Frequency
old	29	little	43
little	24	old	30
beautiful	17	young	15
good	9	fat	15
frightened	8	big	9
poor	7	hungry	9
worthy	7	horrible	8
sweet	6	ugly	7
happy	6	fierce	7
dear	5	great	6
ugly	5	small	6
young	4	poor	5
weak	4	tired	5
angry	4	terrible	5
heart-loving	3	sad	5
wicked	3	furious	4

Table III. Twelve Most Commonly Used Adjectives for Female and for Male Characters

Female Adjectives	Frequency	Male Adjectives	Frequency
beautiful	17	fat	15
frightened	8	big	9
worthy	7	hungry	9
sweet	6	horrible	8
dear	5	fierce	7
weak	4	great	6
angry	4	tired	5
heart-loving	3	terrible	5
wicked	3	sad	5
sick	3	furious	4
kind	3	brave	4
scared	3	proud	4

Turner-Bowker (1996)

Appendix A

Figure 3. Interpretation of Female Roles

Mirette	Females can be feisty yet continue to be tied to domestic chores	Females are dependent on males for adventure	Males are good teachers and can help females achieve goals	Females help males overcome their fears and apprehensions
Lon Po Po	Females are easily fooled by male figures	Females need to show fear in the presence of powerful males	Even when females are more cunning than males, males continue to be the focus	Mothers are neglectful of their children
Owl Moon	Females are dependent on males for adventure	Females aspire to know that which males know	Females mimic and follow male' orders	Females are weak and not brave
St. George	Females are under the tyranny of male figures	Females are sad until males bring them happiness	Females must depend on males for adventure	Females are destined to become wives and mothers
G's Journey	Females are silent and traditional	Mothers and daughters who should not question their fathers		
Polar Express	White males have opportunities to be selected as the best	Girls envy the adventures of boys		

Albers (1996)

Appendix B

Figure 2. Roles of Females and Males

Issues of Representation: Caldecott Gold Medal Winners 1984-1995

Female Roles:	White Male Roles:	People of Color Roles:
Major:	Major:	Major:
scullery maid	high wire artist	daughter
daughter	detective	mother
princess	robber	grandfather
mother	aircraft inventor	father
	wolf	son
Minor:	vaudeville actor	
boarding house owner	father	Minor:
upper class woman	janitor	passenger
police officer	knight	looter
news reporter	son	criminal
grandmother		arsonist
daughter	Minor:	hooligans
mother		firefighter
grandchild	clown	store owner
train passenger	upper class	wife
sister	business manager	son
wife	police officer	daughter
	camera operator	
	home owner	
	train conductor	
	train passenger	
	pilot	
	dragon	
	father	
	son	
	grandson	
	elf	
	Santa	

Albers (1996)

Appendix C

Checklist for Sexism in Children's Literature

1. Are girls rewarded for skills and competence rather than beauty?
2. Is a realistic proportion of mothers shown at work outside the home?
3. Are some of their jobs other than administrative or technical jobs?
4. Are fathers shown raising or spending time with children?
5. Do all members of the family participate equally in household chores?
6. Do girls and boys participate equally in physical activities?
7. Do male and female characters respect each other as equals?
8. Are both girls and boys shown to be self-reliant, clever and brave--capable of facing their own problems and finding their own solutions?
9. Are there any derogatory gender-stereotyped characterizations, such as "Boys make the best architects" or "Girls are silly"?
10. Are both girls and boys shown as having a wide range of sensibilities, feelings, and responses?
11. Is the male pronoun (e.g., mankind, he) used to refer to all people?
12. Are girls' accomplishments, not their clothing or features, emphasized?
13. Are non-human characters and their relationships personified in gender stereotypes (e.g., dogs depicted as masculine, cats as feminine)?
14. Are the women and girls portrayed as docile and passive and in need of help?
15. Does the material reflect the conditions and contributions of women in today's society?
16. Are women in cultures other than the dominant one depicted accurately?
17. Are traits such as strength, compassion, initiative, warmth and courage treated as human rather than gender-specific?
18. Does the material encourage both girls and boys to see themselves as human beings with an equal right to all benefits and choices?

Arnow, Jan (1995) *Teaching Peace*. Berkeley Publishing Group, New York, NY

Appendix D